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Publix Opinion

The Official Voice of Publix

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Vol. II Publix Theatres Corporation, Paramount Building, New York, Week of November 24th, 1928 No. 39

PUBLIX-PARAMOUNT HEADS HONORED

BROOKLYN LEADERS TAKE PRIDE IN NEWEST THEATRE

In the presence of more than 300 civic dignitaries, business men, publishers, newspaper men and theatre executives, the Borough of Brooklyn officially welcomed Adolph Zukor, Jesse L. Lasky and Sam Katz at a Chamber of Commerce luncheon tendered the Paramount-Publix executives previous to the opening of the new Brooklyn-Paramount Theatre.

George V. McLaughlin, President of the Chamber, presided. He greeted the guests of honor and invited them to become members of the Chamber of Commerce. Mr. McLaughlin commented on the fact that, in most cases, the advent of an industry or commercial enterprise into a city meant that something was to be taken from that city. Here, according to the president of the Chamber, the city was being given something in being presented with "the last word in fine theatres."

Borough President James J. Byrne added his greetings and welcome to those of the Chamber president and promised to have all the police reserves on hand to hold back the crowds on Nov. 24, the day the new theatre opened. He was followed by Postmaster Albert Firmin, who said Brooklyn owed a debt of gratitude to the guests of honor for bringing such an ideal medium of entertainment to the 2,300,000 people of the borough.

Adolph Zukor was introduced with a glowing tribute by Mr. McLaughlin who called attention to the accomplishments and the high idealism which the president of the Paramount-Famous-Lasky Corporation had brought to the motion picture industry. Mr. Zukor, in his response, said that it was the first time that a Chamber of Commerce had given him or his associates a dinner before the opening of a theatre and expressed his appreciation of the honor.

"We believe in Brooklyn and in the future of Brooklyn," Mr. Zukor said. "We are proud to be here and anything we can do to put Brooklyn on the map will most certainly be done by us."

Mr. Lasky followed with a short talk in which he stated that the new theatre is opening at a time when the movies are undergoing a great change which will bring them to a higher plane. He referred to the development of sound in the motion picture industry. The Production Chief of Paramount Pictures promised the Brooklynites that their theatre would get the finest and newest pictures that could possibly be obtained.

In introducing Mr. Katz, the chairman stressed the phenomenal rise of the Publix president from the owner of an obscure theatre in

(Continued on Page 2)

WARNING!!!

Editor Publix Opinion:

Wish you would, in bold type, write an article in the next issue of PUBLIX OPINION, calling the particular attention of every manager to the extreme necessity for mailing their Manager's Weekly Reports in immediately after the close of their business each week. A delay of one day throws us completely out of gear, and any one report will hold up a complete department. Also, call their particular attention to the fact that these should be mailed **Special Delivery Air Mail.**

D. J. CHATKIN

CLARIFYING IT

An erroneous impression may be created by our recent item about the former duties and responsibilities of Mr. Cowan, which are to be taken up by Mr. Halperin of the Publix stage Production Department.

In order to clarify this situation, it should be noted that Mr. Partington will have full and complete charge of the Production of the Units, as heretofore, and will be assisted by Mr. Halperin.

2 THEATRES OPENED THIS MONTH!

The new FISHER THEATRE, to be operated by Kunsky-Publix in Detroit, in conjunction with the General Motors Company, opened Nov. 16.

The new BROOKLYN-PARAMOUNT Theatre, entirely Publix operated, opened Saturday, Nov. 24.

You can "salute" **both** of them by radio, as has been suggested.

Anything you can do to give national significance to these theatres, helps.

Get telegrams from your local celebrities, addressed to the Detroit or Brooklyn Chamber of Commerce, congratulating the city on possessing such a fine new theatre.

Remember, every time you help boost a stunt for another city, you strengthen the muscles of PUBLIX. Sometime your own theatre may need special circuit cooperation.

—DAVID J. CHATKIN

PUBLIX OPINION TO GIVE SCHOOL RESUME EACH ISSUE

Concurrently with the progress of this school Publix Opinion will publish in each issue a resume of the work covered in the classes, lectures, etc., for the benefit of the entire organization. FILE THE STORIES WHEN THEY APPEAR!

Announcement was made today by Sam Katz, president of the Publix Theatres Corporation, that steps would be taken to select another class for training of the Publix Theatres Managers Training School. The Publix Theatres Corporation conducts the only school for theatre managers in existence. The school was organized in July, 1925, by Jack Barry and has graduated four classes whose members have been absorbed into executive positions in the theatrical industry in every section of the country and abroad.

The fifth class to receive training in theatre management will assemble in February. The class will be limited to twenty-five men. The majority of these will be men now in the employ of Publix, whose record and whose ability merit for them the opportunity of this special training at the expense of the corporation.

Generally, each class of the Managers Training School is selected from over a thousand applicants. Many applications are received from those who are not already a part of the Publix organization. A limited number of such men will be selected for the coming session. Applicants will be preferred whose educational and business experience made them most suited for the type of work for which training will be given. The age limits are from twenty-five to thirty-five. Further details concerning the school can be gotten from Manager Jack Barry, in New York Theatre Building.

The sessions of the Publix Managers Training School will again take place in New York City. Regularly throughout the six months' course of training, the men will be assigned to Publix Theatres in New York City and elsewhere and to the different Home Office departments to assist in the preparation and execution of the daily routine.

Among the subjects included in the course of training are:

Principles of Management, Policies of Operation, Community Analysis, Selection and Training of Theatre Staff, Equipment Maintenance, Projection, Theatre and Stage Lighting, Stagecraft, Public Relations, Advertising (Copy, Layout, Media, Rates, Advertising Materials, Mechanics of Printing and Engraving, etc.), Publicity, Relations with Newspapers, Exploitation, Selective Merchandising, Theatre Forms and Accounting, Insurance, Fire and Accident Prevention, Program Arrangement, Schedules, etc.

Mr. Katz issued the following statement:—

"The Publix Theatres' Managers' Training School which has completed four sessions and graduated about one hundred men now engaged in theatre operation in this country and abroad, has proved itself of inestimable value in its work of providing a definite, specialized and complete course in practical motion picture management training. I have watched the work of this school with the greatest interest in its scope and its possibilities of service, both to the student who desires to become an efficient theare manager, and to the theatre where he eventually will be placed. Its position in a program for the constructive and continual raising of the standards of motion picture theatre entertainment, is of the utmost importance. I have great hopes in the future of the Managers' school, both because of the splendid record of the past and because we can all see thru it the means of adequately providing the high type of intelligent and thoroughly trained managers that this great business now demands."

OWNERSHIP DEAL LURES HARRY MARX

After nine years of association with Balaban & Katz Theatres, of the original theatre groups which formed the nucleus that became Publix theatres, — the last two years of which witnessed his rise to the rank of General Director of Theatre Management and Special Executive Assistant to the President—Harry Marx resigned in order to take advantage of an opportunity for ownership of a private business.

Mr. Marx' resignation came several weeks ago, and was accepted at his urgent request only because of the opportunity it afforded him as a loyal associate to make still further progress. Mr. Marx expects to announce to his countless friends in Publix and the amusement industry the nature of his new venture, which at this time he is not willing to disclose. In departing, he takes with him the good will of the entire organization and the gratitude of many officials who got their start thru his encouragement and guidance.

BROOKLYN HONORS OUR LEADERS:

Here are Messrs. Adolph Zukor, Sam Katz and Jesse L. Lasky surrounded by a group of Brooklyn civic dignitaries gathered together to do them honor at the Chamber of Commerce luncheon tendered them as a mark of appreciation for giving Brooklyn the world's finest theatre—the new Brooklyn-Paramount.

Left to right: William Greve, Postmaster Albert Firmin, Mr. Zukor, Mr. Katz, George McLaughlin, President of the Chamber of Commerce, Borough President James P. Byrne, Mr. Lasky and Paul Block, Publisher.

THIS GOT 10 COLUMNS IN 8 DAYS

Theatre managers and publicity men who are interested in contests and stunts which are sure-fire for ten columns of space in a metropolitan newspaper in eight days time may get a helpful idea from the "Two Lovers" contest just closed by the Publix Howard Theatre and the Atlanta Constitution.

The contest, held in connection with the Howard's showing of the Ronald Colman-Vilma Banky picture, "Two Lovers," had for its purpose the finding of all couples in Atlanta who had been married 50 years or more, and awarding prizes to the four couples who had been married the longest.

Editors of The Constitution, a long-established paper of the ultra-conservative type, were quick to see the value of the contest when it was presented to them by Harry L. Royster, United Artists' exploiteer, and Jack C. Chalman, publicity director of the Howard.

The paper expected to find a dozen or more couples who could qualify for the contest. Imagine their elation, then, when more than 120 qualified within five days after the contest was announced. This "sold" the paper even more, and a total of 208 inches of free space was devoted to the stunt in eight days.

On the closing day of the contest, which also was the opening day of the picture, all the old couples were guests of the Howard at a theatre party, and afterwards were guests at a reception tendered by one of the leading downtown hotels. It was at the reception that the prizes were awarded the four couples who had been married the longest.

All of the prizes had an intrinsic value of $100 or more. Three of them, a Brunswick Panatrope, a fully-equipped radio receiving set, and an upholstered chair, were donated by merchants without one penny of cost to the theatre. The fourth prize was a season pass for two to the Howard

The stunt not only got the theatre a lot of free space, but served to cement friendly relations between the theatre and the paper, and was invaluable as a good-will builder.

DOOR HANGERS SPREAD "TERROR"

Manager John Read of the Rialto Theatre, Colorado Springs, Colorado, used a novel door hanger on merchants' doors on Sunday, the day THE TERROR opened at the Rialto Theatre.

Two-hundred cards, size 8x10, were printed in black ink with the following copy:

> "Closed! We have joined the hunt to find out who is THE TERROR. Screams and shouts and startled words are being heard at the Rialto. THE TERROR must be there."

Brooklyn Leaders Take Pride In Newest Theatre

(Continued from page 1)

Chicago to the head of one of the largest theatre organizations in the world. Mr. Katz replied with a brief speech in which he pointed out that the theatre will be a means of providing greater entertainment there than in any other city due to its new and scientific engineering elements. He enumerated some of the outstanding features of the Brooklyn-Paramount Theatre stating that no expense or effort had been spared to make it the ultimate in theatre beauty and luxury.

Following the luncheon, a number of the guests inspected the new theatre under the guidance of Frank Cambria, Art Director for Publix Theatres.

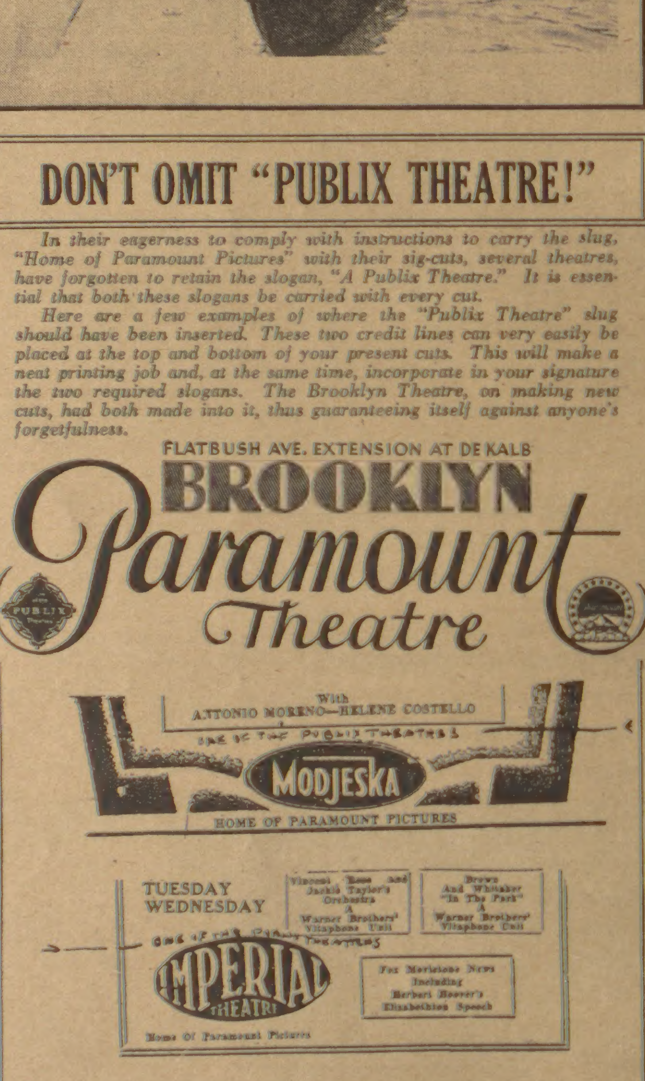
HOW OUR FILMS TRAVEL IN ITALY

Paramount exhibitors in Venice receive their pictures via the customary gondola.

DON'T OMIT "PUBLIX THEATRE!"

In their eagerness to comply with instructions to carry the slug, "Home of Paramount Pictures" with their sig-cuts, several theatres, have forgotten to retain the slogan, "A Publix Theatre." It is essential that both these slogans be carried with every cut.

Here are a few examples of where the "Publix Theatre" slug should have been inserted. These two credit lines can very easily be placed at the top and bottom of your present cuts. This will make a neat printing job and, at the same time, incorporate in your signature the two required slogans. The Brooklyn Theatre, on making new cuts, had both made into it, thus guaranteeing itself against anyone's forgetfulness.


FLATBUSH AVE. EXTENSION AT DE KALB
BROOKLYN
Paramount
Theatre
PUBLIX
With
ANTONIO MORENO—HELENE COSTELLO
One of the Publix Theatres
MODJESKA
HOME OF PARAMOUNT PICTURES
TUESDAY
WEDNESDAY
Vincent Rose and Jackie Taylor's Orchestra & Warner Brothers' Vitaphone Unit
Brown And Whitaker "In The Park" & Warner Brothers' Vitaphone Unit
One of the Publix Theatres
IMPERIAL THEATRE
Fox Movietone News Including Herbert Hoover's Elizabethton Speech
Home Of Paramount Pictures
HOME OF PARAMOUNT PICTURES
Mon.-Tues. Wed.
D. W. GRI
PLAZA
A Publix Theatre
A Publix Theatre
STRAND
HOME OF PARAMOUNT PICTURES

Silent trailers on coming attractions are also synchronized with music, the theme song of the picture naturally being employed, if there is one. Playing the theme song with a trailer helps the audience to tie-up the song, that in many cases it has been humming and singing for some time, with the picture.

ATLANTA ALL WIRED FOR FIRST RUNS

Every first run house in Atlanta, Georgia, is now wired and presents synchronized product exclusively.

HERE'S A GOOD GAG TO WORK

During the recent Merchants' Association Dollar Day Sales Manager W. G. Mitchell of the Salem Theatre, Salem, landed some front page publicity through a tie-up with the local Chamber of Commerce. Manager Mitchell had a free parcel checking room for Dollar Day shoppers in the Salem Theatre lobby. The Chamber of Commerce advertised the checking privileges on the front page of the Salem News and in addition gave the theatre publicity in all the regular dollar day readers. During the three days over two hundred parcels were checked. Local shoppers were warm in their praise of Publix Service and the Chamber of Commerce was immensely pleased with Manager Mitchell's willingness to cooperate.

About Talking Shorts

(From "Variety")

With talking shorts in a more open field, after the product of other picture producers goes on the market, it will become vastly more a matter of selection with the shorts by an exhibitor than at present.

For that reason the injunction is repeated to exhibitors to clip and file Variety's Talking Short Reviews. Though an exhib's house is not wired at present, it would be better to file the reviews on the Shorts for future reference, if the theatre should be wired.

The shorts are peculiar just now insofar as they are not available to the general exhibitor for a preview. He must depend upon information or choose at random. The latter will prove most unsatisfactory.

Variety reviews the shorts only in theatres. It will not attempt to comment upon shorts in a projection room, paricularly comedies that the projection room's bare walls must deaden.

It seems from reports from exhibs that the selective method for shorts will prevail. The Warners for a time forced a bill of shorts upon its customers. These were regularly booked by the Warners' booking office. Some of the stronger circuits with wired houses refused to continue this system, commencing to select. With a competitive field for shorts the selective method will come into common usage.

The Warners in their numbering of shorts have nearly reached 3,000. This is not a reliable index, however. The earlier horde of shorts, mostly vaude acts and taken on the coast a long while back, meant nothing more than tests. These shorts, comprising most of Warners' early output, are not marketable. It is only of later months that the Warners, like Fox, have been producing consistent talking shorts.

Many acts signed a distribution release of a test short on the coast, maybe getting $75 or $100 for it, with that "test" if it had proved satisfactory going out as a regular short.

Variety suggests the advisability of filing shorts as a protective move. This paper makes no claims for the merit of its reviews, but the information they contain may give the local exhib a line on the contents of the short and its publicity possibilities, besides billing, etc.

READ THIS LETTER!

Mr. Chatkin's letter to the various district managers, asking them to submit ideas or items of interest to Publix Opinion was instrumental in eliciting a copy of this message by District Manager Charles E. Sasseen to the managers under his jurisdiction.

We are printing District Manager Sasseen's letter verbatim because we believe it contains a vital and substantial message, not only to theatre managers, but to everyone connected with the Publix organization.

The letter follows:

Oklahoma City, Oklahoma.
October 23, 1928.

TO ALL MANAGERS:

How many of you are capable of holding up UNDER PRESSURE?

What I mean by UNDER PRESSURE is where you have adverse business conditions, continued bad weather, unusual opposition, or unavoidable calamity.

If you boys could travel around with a circus for a few weeks you would understand what I mean by standing up UNDER PRESSURE. The circus comes into a town and puts up their tent, and gets ready for a show, it doesn't make any difference what the conditions are—rain or shine, hail or wind. Nothing stops them, nothing daunts them; up goes the tent, and on goes the performance. And that is the lesson that you should learn by heart—regardless of what happens your SHOW MUST GO ON.

You should take every precaution to prevent a shut down of your show. Be sure you have an emergency film in case the print is late or the shipment of film is misdirected, or any other unforeseen accident occurs that would prevent the arrival of your program on time.

Always be optimistic about your business. You know, the manager who meets his patrons with a smile and a hearty hand shake, just radiates success, but the manager with a scowl on his face and a disgruntled appearance, not only looks sick himself but makes the entire operation look sick.

Then, another thing, keep your employees who are around the front of the house, your cashiers, your doorkeepers and your ushers, in that same friendly mood and attitude.

The main object of this letter is to point out to you the necessity of STANDING UP UNDER PRESSURE. Don't let anything break down your spirit or your morale. Stand up bravely under all circumstances, and face every condition in an optimistic frame of mind, and success will surely reward your efforts. So, just take this for your slogan, "ON WITH THE SHOW."

Yours for success.
Sincerely,
CHAS. E. SASSEEN,
District Manager.

Lou Goldberg Gets Promotion to Brooklyn

The applause of Publix now goes to Lou Goldberg, the hard-working Harvard grad who finished the Managers Training School two years ago, majored in advertising and publicity under the pirate-crew of the Hollander menage in Balaban & Katz-Publix, and then storm-tossed the towns of Denver and New Haven respectively for Publix theatres.

Mr. Goldberg was chosen by A. M. Botsford to be Director of Advertising and Publicity for the new Brooklyn-Paramount theatre. A good salary raise went with the promotion, and the cheers of Mr. Goldberg's co-workers. Mr. Goldberg arrived on the Brooklyn scene in time to add a few whoops to the roaring finish of the Home Office advertising and publicity pre-opening campaign.

THEME MUSIC TIPS

By I. M. HALPERIN

Theme songs of MANHATTAN COCKTAIL have already been recorded by the Victor Company. The record number is 21772. ANOTHER KISS is recorded by the Troubadours and GOTTA BE GOOD by Nat Shilkret and his Victor Recording Orchestra. Both of these numbers are sung by Nancy Carroll in the synchronized picture. Order these records from your warehouse.

Here is a dandy way to publicize your theme songs in advance of your pictures. Have Mr. I. M. Halperin of the Home Office send you orchestrations, or have him put the dance orchestras in your town on the mailing list to receive orchestrations, and then get the leaders of these bands to play the music at a dance in advance of your showing. If you can, have them announce that the songs are the theme songs of certain pictures, and the date of their showing in your theatres.

MANHATTAN COCKTAIL offers some great tie-ups with dealers and music stores on the theme songs which Nancy Carroll sings. The manual on MANHATTAN COCKTAIL has some clever ideas. Go after it and get some money in at your box office.

When you play these Paramount pictures use slides of the theme songs. Have your organist incorporate the music in his score, or use it on your non-synchronous. If you have waiting crowds in the lobbies get your organist out on a small piano and have him play for them. Let him use the theme songs of your coming, current or past attractions. This is a great way to sell your organist and also sell your theme songs.

Unit show towns who want to sell their band leaders, or publicize some instrumentalist, can bring him out in the lobby to entertain the crowds and have him use the theme songs of coming attractions. Let him tell the people what a great picture it is—what a marvelous theme song it has. Tie-up with some local Victor jobber and have him give you a Victrola for your lobby to play your records on. This is a great way to attract the crowds and sell them your theme song and picture.

Here's a new gag for the boys who want to use slides and have no rganist and cannot use their non-synchronous equipment. Put a Vic-rola in the wings and have the rec-rd accompany the slides on the creen. You will give your patrons ome novel entertainment and at the ame time sell the theme songs of our coming attractions. Slides are great contrast to an all film pro-ram. If you have a singing crowd et them sing to the slides and enjoy hemselves.

Sell your songs with a little trailr. Have something like this made p to read "The theme songs of (picure) that you hear repeated hroughout the score, are (name of ong)." Use this with your regular railers before you get the attracion, and then use it just in front of he main title of the picture when ou play the attraction. Have your rchestra accompany the trailer usg the theme song. You will find his a great way to sell the themes the public.

Have your orchestra use the theme ongs published by Famous Music orp. in scoring news weeklies and your short subjects. Use the recrds with the theme songs on it for on-synchronous accompaniment of e feature and short subjects. The ise manager knows that he will enefit from the theme songs deending upon how popular they are ith the public. He knows that the nportant thing is to start publiizing as far in advance of the howing as possible so that the anouncement that certain theme ongs are incorporated in a synhronized score of a picture will ean something to the public—plug hese theme songs—put them to ork to help get the dollars in at he box office.

Sweet Essence!!

Mr. Ben Serkowich,
Publix Theatres Corp.,
New York City

Dear Ben:

No applesauce—this is what I really think!

Cordially yours,
ARTHUR L. MAYER
General Director, Great States
Publix Theatre

To All Great States Theatres-Publix Managers:

I do not know if you are reading "Publix Opinion" regularly each week. If you are doing so, I feel confident that you will agree with me that it is full of valuable ideas and interesting suggestions.

If you are not reading it regularly, please do so without fail, and pass it around among your assistants, as I am sure the contents will be of value to everyone in your organization.

Also, I would suggest that you get a file, so that you will have all the old copies handy for future reference.

Sincerely yours,
A. L. MAYER

NON-STYNK??

Shades of halitosis! Perhaps his best friend wouldn't tell him but the woman in the adjoining seat certainly did tell Manager Mitchell of the Salem Theatre, Salem, Massachusetts. No, this isn't a blindfold test; it's a straight fact! A woman recently approached Manager Mitchell and complained in emphatic terms about the breath of the man whom she had been sitting beside. Manager Mitchell suggests that since house attaches in California are given breath deodorants, the time is now apparently not far distant when patrons will receive breath deodorants when they purchase their tickets.

ADVANCE INFORMATION

Here are some of the new songs that are being used in pictures now in production: LOVE TAKE MY HEART—will be the theme song of WOLF OF WALL STREET. It will be sung by Baclanova.

THAT PREVIOUS THING CALLED LOVE—is the theme song of SHOPWORN ANGEL, and will be sung by Nancy Carroll. Two marvelous tunes have been selected for THE WOLF SONG. They are MI AMADO (My Beloved), and YO TE AMO (I Love You). These numbers will be sung by Lupe Valez.

SELLING POINTS!

By RUSSELL HOLMAN

(Advertising Manager, Paramount-Famous Lasky Pictures)

Take a look at the cast of "The Wolf of Wall Street": Bancroft supported by two of the most sensationally popular newcomers in filmdom, Nancy Carroll and Baclanova; plus Paul Lukas, a grand actor, and Lane Chandler. Another evidence that final casts of Paramount pictures are always at least 100% better than the ones given in our announcement books.

* * *

Suggestion: See "Abie's Irish Rose" with sound the first chance you get. This is one of the slickest pieces of entertainment anybody will offer in 1929. It was a swell picture silent and the sound has improved it beyond belief. Hersholt talking and Nancy Carroll's song and hoofing are alone worth the price of admission.

* * *

Full page ads coming in the Saturday Evening Post and other magazines on "Interference" and "Abie's Irish Rose." When the exchanges get stocks of reprints of these ads, send 'em out to theatres playing the pictures for display in their lobbies.

* * *

Al Kaufman, assistant to Mr. Lasky at the Hollywood studio, was so worked up after the first preview of "The Canary Murder Case" that he 'phoned Mr. Adolph Zukor long distance. He wanted to be the first to announce that this is one of the season's AAA-1 attractions. NEARLY FOUR REELS OF IT IN TALK. William Powell is Philo Vance to the last monocle. Louise Brooks as The Canary is a revelation in more ways than one. Jimmy Hall, Clara Bow's sailor sheik in "Fleet's In," and Jean Arthur, Dix's darling in "Warming Up," are the love interest. Remember: The book was the best selling mystery story of the past decade. 200,000 copies and still being bought. S. S. Van Dine, who sat in on the picture, broke all records for authors by stating the film is better than the novel!

P. S.: We have a talking trailer on "Canary" on the way that will be the last word in advance screen selling. It starts with the scream of the murdered cutie and goes crescendo from there!

* * *

Selling point: "Redskin" will not only be in Technicolor but it will be synchronized. Dix, in New York on a short vacation, says that despite the joys of working amid 1,200 Indians on the Arizona desert in a temperature of 100 degrees, the picture is a whizz.

* * *

Tell exhibitors to tie "Three Week Ends" up with railroads plugging excursions, with travel bureaus, etc. "Three Week Ends. Pennsylvania Railroad. (1) See Washington, the Nation's Capital. (2) Atlantic City, America's Playground. (3) Annapolis and the Naval Academy." Local application anywhere. And, of course, advertising copy: "Spend Three Week Ends with Clara Bow!"

* * *

"Film Spectator," Hollywood publication, comments on all-talking "Interference" after preview: "No picture that we have ever seen uses sound so intelligently as 'Interference.' You may have regarded Brook and Powell as good screen actors, but you will not know how good they really are until you see them in this talking picture. Evelyn Brent and Doris Kenyon come to us as new people. They are alive, vibrant, human. 'Interference' is THE MOST ENGROSSING DRAMA THAT HAS EVER BEEN BROUGHT TO THE SCREEN."

* * *

Big ballyhoo for "Abie's Irish Rose" in sound, Pre-view openings at California, San Francisco, Nov. 17; Lyric, Cincinnati, Nov. 17; Grand, Pittsburgh, Nov. 19; Criterion, Los Angeles, Nov. 17. Backed by big co-operative advertising, special publicity, etc. Claud Saunders handling special exploitation in Cincinnati. Tom Baily (of the Hollywood studios publicity staff) in San Francisco, George Sharp of the Anne Nichols office in Pittsburgh. "Abie" will get off to a flying start. It deserves it. When they hear Hersholt talking and Nancy Carroll singing and clogging, they'll love it!

* * *

Hand this tip along to the publicity men at the first run houses playing "Abie's Irish Rose" in your territory: Get a local "Abie" and "Rosemary," send them on a shopping tour of local stores to buy their wedding clothes and furnish their home, then get the local merchants to cooperate on a full page newspaper ad ("Abie and Rosemary bought their furniture at Smith's Department Store," etc). A stunt worked with a great deal of success by the road companies playing "Abie" in the stage version.

"Interference" World Premiere at $5.00 Top

Paramount's first all-talking picture "Interference," was given its world premiere on November 5th at the magnificent Carthay Circle Theatre, Los Angeles. According to triangular arrangements completed by the Los Angeles Exchange, Studio and theatre. It was a brilliant formal opening with seats scaled up to $5. An indefinite long run will follow on a roadshow basis at $1.50 top.

USHER PROMOTED

The most recent example of the possibilities for advancement within the Publix ranks was furnished by Chester W. Friedman, who was promoted last Saturday from Chief of Service to Junior Asst. Manager of the Paramount Theatre, New York City.

Friedman started with the organization as an usher 16 months ago. Four months later, he was made a captain. From then on, he passed through the various grades to chief usher and finally, junior assistant manager.

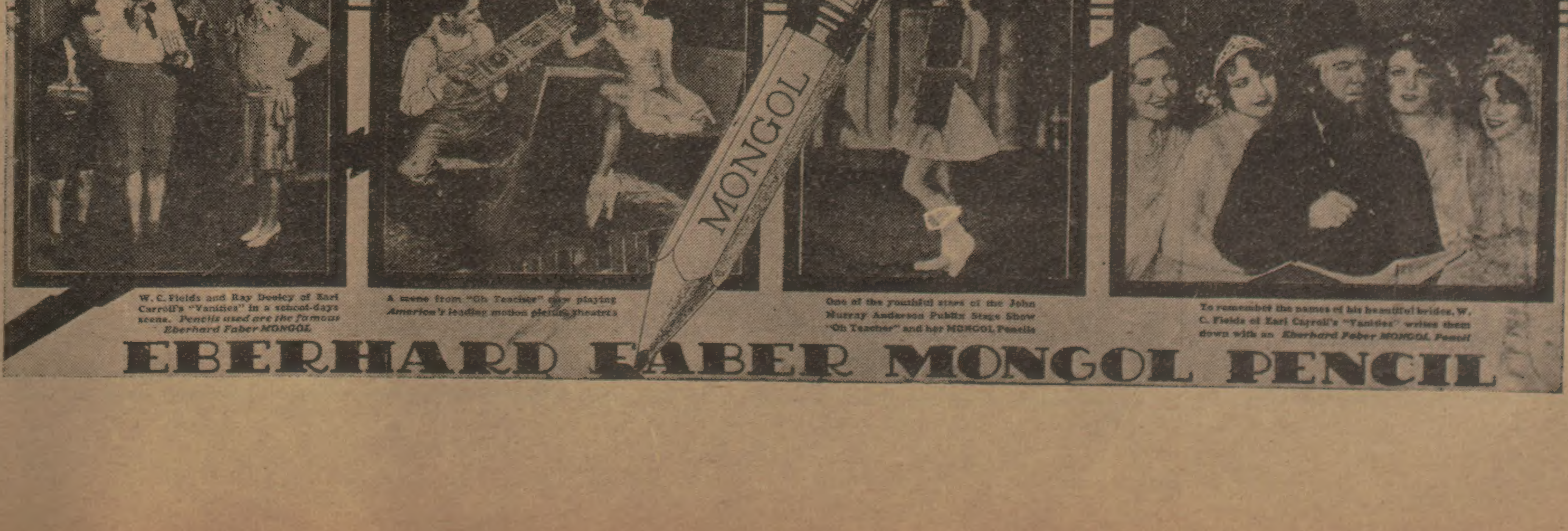
TREAT AGED WOMEN TO "FOUR SONS"

Through the efforts of Manager Arthur W. Pinkham of the Publix Strand Theatre, Dover, N. H., all of the occupants of the Home for Aged Women were given a treat that resulted in favorable publicity for "Four Sons" playing at the Strand.

The aged women were taken for a ride through the city and then taken to the Strand where they witnessed the screening of "Four Sons."

EFFORTLESS WINDOW TIEUPS FOR CIRCUIT

The Lou-Lous (Lou Nathan, Publix Opinion's Staff photographer and Lou Goldberg, Director of Advertising and Publicity for the Olympia in New Haven) pulled this nifty circuit window tie-up that you'll see in your stationery stores when "Oh, Teacher" plays your city. They saw the big pencils in a window, borrowed 'em, mugged some of the "Oh, Teacher" stars, and then sold the pictures to local stationers for ad-eye-catchers. Your Editor sent them to the pencil company with a suggestion that they be made into window-streamers for the entire circuit, and the pencil company ad manager "yess'd" the hunch and put it to work. We're slowly but surely perfecting the machinery for circuit-tieups, boys! Let's have some ideas, and tips and helps—and pull together! This window tieup, you'll notice, goes on without the aid of leg-work on your part, and you don't have to give up "passes" to get it.



W. C. Fields and Ray Dooley of Earl Carroll's "Vanities" in a school-days scene. *Pencils used are the famous Eberhard Faber MONGOL*

A scene from "Oh Teacher" now playing *America's leading motion picture theatres*

One of the youthful stars of the John Murray Anderson Publix Stage Show "Oh Teacher" and her MONGOL Pencils

To remember the names of his beautiful brides, W. C. Fields of Earl Carroll's "Vanities" writes them down with an *Eberhard Faber MONGOL Pencil*

FREE FULL PAGE-ADS! FREE CLOTHES FOR YOU AND YOUR STAFF!

In these days of budget-cutting, you need all the advertising you can get! ! AND YOU CAN GET IT FREE! And get free clothes for yourself, your band leader, your organist and your acts. And you DON'T give any screen credit, or ANYTHING! Read this and weep if your competitor pulls it first. If he does, WE'LL weep, because it's an idea created by Your Editor, and successfully worked in Birmingham, Ft. Worth, and now in Waterloo. "Publix Opinion" told you about it in Issue 32. Read the ad closely, and the accompanying story in this issue, and then refer to your back files. Then For The Love Of Mike, tear out into the street and do it quick! It wil' let you save a big part of your advertising budget without hurting your box office!

YOUR BEST MEN'S STORE WILL DO IT

The accompanying layout, as described in the above caption, and in this article, is a 5 column, 15 inch ad that didn't cost the theatre a cent. Instead, the theatre saved part of its ad-budget. It cost the merchant a lot of money. More money than you ever spend for a single ad, perhaps. The merchant isn't crazy. He cashed in BIG on the ad. He gave Casey Jones a lot of free clothes, and also gave the Advertising and House Manager of the theatre free suits, too.

The merchant didn't do it because he loves Casey Jones or the Theatre Advertising Manager and House Manager. He did it in return for permission to commercialize on the most prominent personage in Waterloo. In giving away the haberdashery and clothes, and spending a lot of money for news paper ads, his large investment represented only a tiny fraction of the profit return he got.

Merchant Knows Crowds

The merchant knows that only a few thousand people pass or look at his store window daily. He knows that only a small percentage of newspaper readers are close ad-readers. But, a smart Salesman of Theatre Merchandise in Waterloo has **nonchalantly** pointed out to Mr. Merchant that his theatre stage is intensely studied for an hour by 5,000 people, five times daily for seven days a week—making 175,000 people, or a much greater total than those who view his display windows or newspaper ads. With that thought planted, it didn't take Mr. Merchant long to realize that the theatre stage was the best "location" in town and could be a marvelous show window for him, if he could tie up to it. The only way he can tie up is to get the stage characters to wear his merchandise on the stage, or in private life. And when he's accomplished that, the only way he can cash in, is to ADVERTISE IT HIMSELF! If you give him a screen tieup, he don't NEED any more advertising! If he then buys any, he IS crazy.

So the merchant goes out and in costly 5x15 ads, and other media, he boasts that his store supplies the hats, or shoes, or suits, or lingerie, for your stage stars. To tell his own story effectively he MUST tell yours. So all you give is permission for him to do it — and BE SURE YOU DO IT HALF RELUCTANTLY. If you do it eagerly, Mr. Merchant, who is astute, and knowing that you have something to give that is valuable, will try to see how much MORE he can get out of you for nothing. The less YOU do, the more HE does. The harder you make it for him, the more he wants it. The more it costs him, the more he appreciates it. Tell him you have to get it OKayed in New York or that his competitor is trying to get you to do it too! He gives merchandise to the Advertising and House manager because he knows they're constantly in touch with the crowds, and can make valuable conversation about his merchandise. So he's anxious to have the talk made, and he's buying it cheap.

Is Thrice-Proved

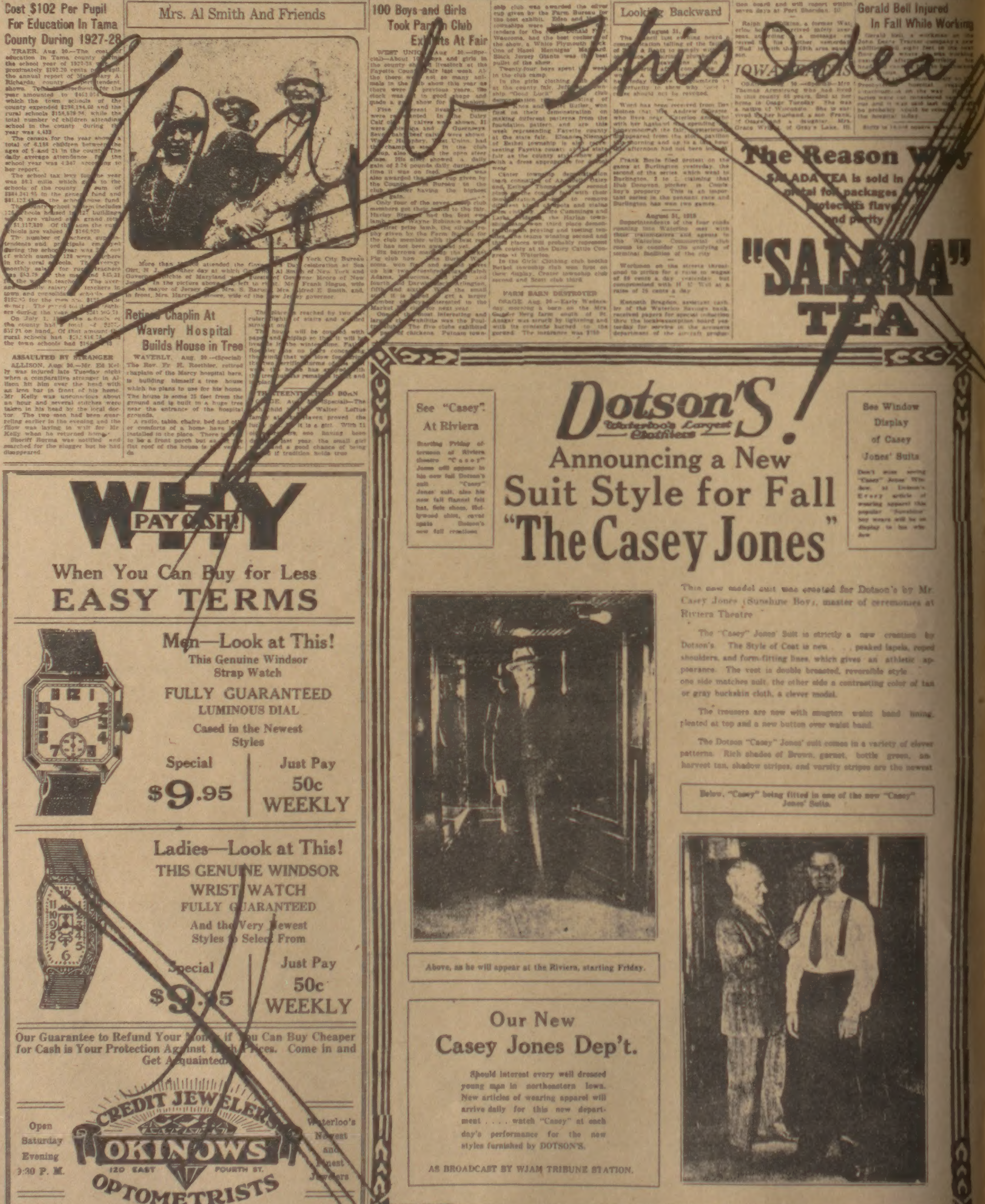
Your Editor doped out and planted this idea for "Vic" Ince in Birmingham Ala., a year ago, and Manager Sidney Dannenberg and Louis Finske carried it thru to perfection. With the increase in advertising, Manager Dannenberg was able to cut his advertising budget without impairing his selling efficiency. Similarly your editor sold the idea to Eddie Stanley, at Ft. Worth, and Robert Hicks executed it with the same result. Now Waterloo does it. Waterloo merchants pay "Casey Jones" for his broadcasting appearances, and Casey "sells" his shows on the air, at no cost to the theatre.

The theatre operator who has a dozen tieups like this planted as a routine matter, for each phase of his program, every week, acquires a total of many thousands of inches of free and selling publicity. He couldn't hope to pay for as much. And if he gets it, he's foolish to spend his advertising budget at all, except for mere official representation. And since his stars get paid for broadcasting and all hands get free clothes, lots of good will develops in the theatre. Everybody is happy and the budget is low.

Divide it up

Don't give ONE merchant permission to furnish all the stuff. Give one merchant permission to furnish shoes, another merchant to furnish hats, etc. Thus you'll get a lot of advertising. If you let one merchant have it all, he'll shoot one ad a week and kill off the idea in one shot weekly, whereas by dividing it, you'll be able to get a tieup ad in every newspaper every day, from a different merchant. The minute your first tieup campaign breaks others will rush to follow. The thing automatically brings about WINDOW TIEUPS, too. Don't give passes for it. And don't give screen credit. **Keep your merchant sold on the idea that he has an expensive star working for him at no cost!** Keep telling the merchant he's getting away with murder. He is, and knows it, and will like you and respect you if you let him know you know it too. A screen-credit or passes will cheapen its effect in the merchants eyes, and he'll weaken. Expe rience proves that the tougher yo make it, the better it is for you.

In Birmingham, your edito calmly told the owner of a depar ment store who has been proper "drilled and prepared" for th purpose by Mr. Dannenberg, tha the merchandise he sold wasn good enough for "Vic" Ince—an the Merchant sent to New Yor and had special tailor made clothe built especially for Ince, in orde to get permission to use Ince name, which at that time was un known in Birmingham—but th theatre stage was no myster The merchant paid a radio statio for an hour a week, and also pa Ince for appearing on the air.



10 THE WATERLOO TRIBUNE: FRIDAY MORNING, AUGUST 31, 1928

Grab This Idea

Cost $102 Per Pupil For Education In Tama County During 1927-28

Mrs. Al Smith And Friends

100 Boys and Girls Took Part in Club Exhibits At Fair

Looking Backward

Gerald Bell Injured In Fall While Working

Retired Chaplin At Waverly Hospital Builds House in Tree

ASSAULTED BY STRANGER

FARM BARN DESTROYED

The Reason Why SALADA TEA is sold in ... packages ... protects flavor and purity

"SALADA" TEA

WHY PAY CASH?

When You Can Buy for Less

EASY TERMS

Men—Look at This!

This Genuine Windsor Strap Watch

FULLY GUARANTEED

LUMINOUS DIAL

Cased in the Newest Styles

Special $9.95

Just Pay 50c WEEKLY

Ladies—Look at This!

THIS GENUINE WINDSOR WRIST WATCH

FULLY GUARANTEED

And the Very Newest Styles to Select From

Special $9.95

Just Pay 50c WEEKLY

Our Guarantee to Refund Your Money if You Can Buy Cheaper for Cash is Your Protection Against High Prices. Come in and Get Acquainted

Open Saturday Evening 9:30 P. M.

CREDIT JEWELERS

OKINOWS

120 EAST FOURTH ST.

OPTOMETRISTS

Waterloo's Newest and Finest Jewelers

See "Casey" At Riviera

Starting Friday afternoon at Riviera theatre "Casey" Jones will appear in his new fall Dotson's suit "Casey" Jones' suit, also his new fall flannel felt hat, Sele shoes, Hollywood shirt, cravat again Dotson's new fall creations

Dotson's! Waterloo's Largest Clothiers

Announcing a New Suit Style for Fall "The Casey Jones"

See Window Display of Casey Jones' Suits

Don't miss seeing "Casey" Jones' Window at Dotson's. Every article of wearing apparel this popular "Sunshine" boy wears will be on display in his window.

This new model suit was created for Dotson's by Mr. Casey Jones (Sunshine Boy), master of ceremonies at Riviera Theatre.

The "Casey" Jones' Suit is strictly a new creation by Dotson's. The Style of Coat is new . . . , peaked lapels, roped shoulders, and form-fitting lines, which gives an athletic appearance. The vest is double breasted, reversible style . . . one side matches suit, the other side a contrasting color of tan or gray buckskin cloth, a clever model.

The trousers are new with snugtex waist band lining, pleated at top and a new button over waist band.

The Dotson "Casey" Jones' suit comes in a variety of clever patterns. Rich shades of Brown, garnet, bottle green, and harvest tan, shadow stripes, and varsity stripes are the newest.

Above, as he will appear at the Riviera, starting Friday.

Below, "Casey" being fitted in one of the new "Casey" Jones' Suits.

Our New Casey Jones Dep't.

Should interest every well dressed young man in northeastern Iowa. New articles of wearing apparel will arrive daily for this new department . . . . watch "Casey" at each day's performance for the new styles furnished by DOTSON'S.

AS BROADCAST BY WJAM TRIBUNE STATION.

NEW YORK PARAMOUNT THEATRE

By "Earle"

Cost sheets at the New York Paramount Theatre are interesting. Big and little items. Rags for cleaning were 48 cents per lb., then 28, then 14, now three dollars per week for all they can use.
Gloves, flashlights, batteries, suspenders, and shirt studs have all disappeared from the cost sheets. Mr. Leaper says: "We are still looking for cheaper rags. To keep my force in clean repaired gloves would cost me $800 per year. You can't compromise with a soiled torn glove. Modern theatres don't need flash lights. Cove and aisle lighting make them unnecessary."

Some more figures. Paramount N. Y. has practically no standing room. Yet in a 5 show schedule they do 116% of the capacity. 80% is considered good.

Crowds are most responsive to harmony and rhythm in their music. Don't orchestrate the popular numbers to death. That to a great extent happened to the classics. Now it takes Otto Kahn and Samuel Insull to keep them going.

Dr. Stratton Porter says: "Progress is the most inspiring fact of human history—The underlying principle of this progress is the elimination of the useless and hurtful, that the useful and helpful may have full and unhindered scope for survival and development." Try a little of this in your business and in your home.

If you waste $2100 this year that means 6% of 35,000.00. Remember that someone must supply the capital. Six pennies are not much, but that is all a dollar can safely earn for you in 365 days. Now how much capital are we wasting when we spend $750,000.00 a year for janitor supplies. OUR CAPITAL FUND LOSES ONE DOLLAR FOR EVERY SIX PENNIES YOU WASTE. Santa Claus does not bring the capital.

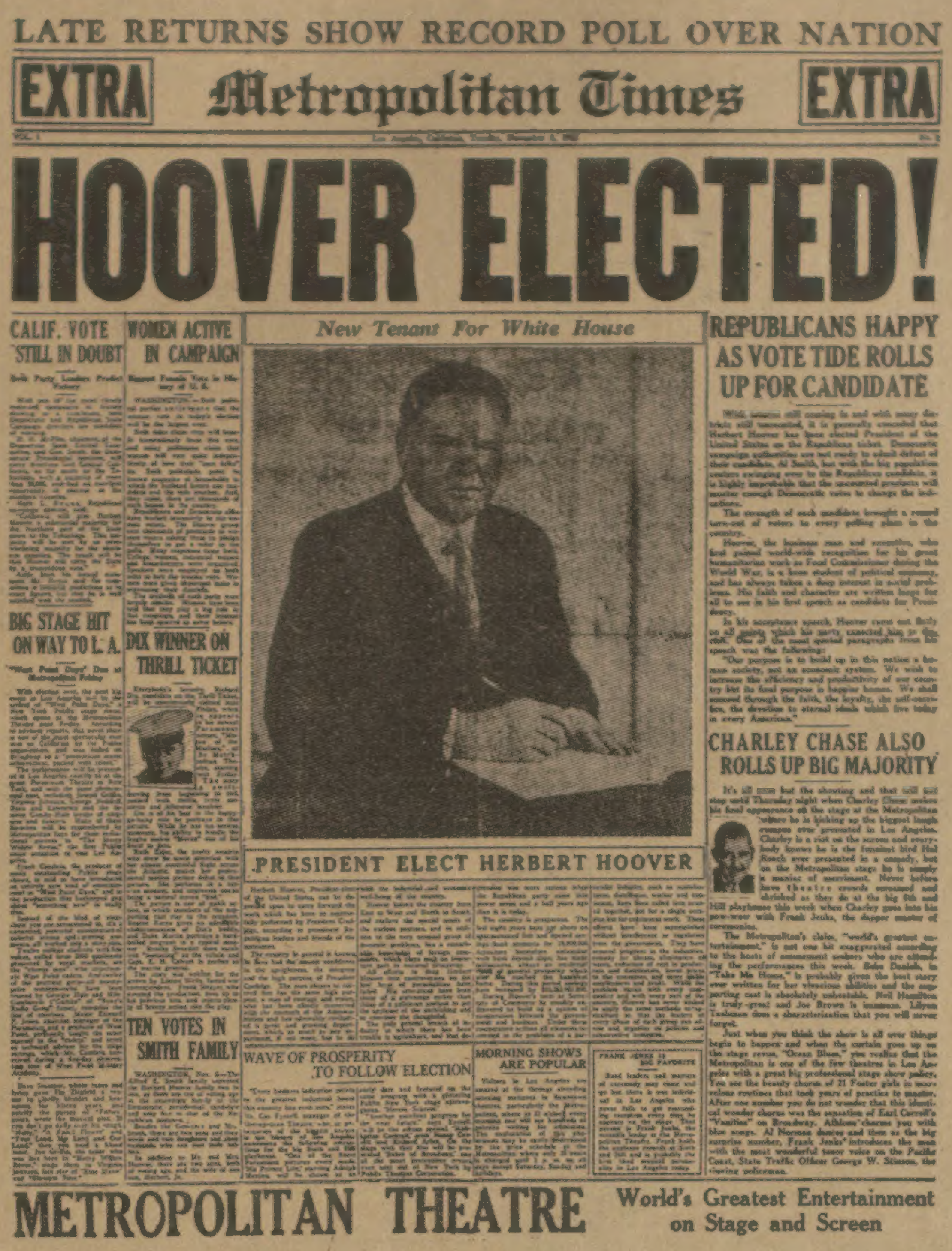
The Book of Wisdom says that your existence as an individual or as a business is directly proportional to your value to society. Think about this for it is true. Then really conduct your life and your business so that your community will actually feel and need you. They will all boost and work for you. They could not do otherwise. You will be happy and successful.

Theatre mergers should not disturb you. Go about your business efficiently and productively. Your chiefs are not going to buy high priced burdens or sell, on the same market valued assets. Para has always progressed because it has intelligent, progressive leadership.

To get the Tempo of your Chief's thot tune in on the essay by R. Perry Shorts on "New Competition" which he sent you. Then heartily congratulate yourself. The words of my Dad come back to me: "If you are going to work for somebody, the first and best thing is to pick out a good boss; then try to hold your job by making yourself as valuable to him as possible." If you are with Publix I can at least say that you have picked out a good boss.

OLMSTEAD JARRED COAST WITH "QUICKIE" TAB

First on the street with the election news and dope on the Los Angeles Metropolitan Theatre, too. Got out a phoney newssheet that tickled natives.


LATE RETURNS SHOW RECORD POLL OVER NATION

EXTRA **Metropolitan Times** EXTRA

HOOVER ELECTED!

CALIF. VOTE STILL IN DOUBT

WOMEN ACTIVE IN CAMPAIGN

New Tenant For White House

PRESIDENT ELECT HERBERT HOOVER

REPUBLICANS HAPPY AS VOTE TIDE ROLLS UP FOR CANDIDATE

BIG STAGE HIT ON WAY TO L. A.

DIX WINNER ON THRILL TICKET

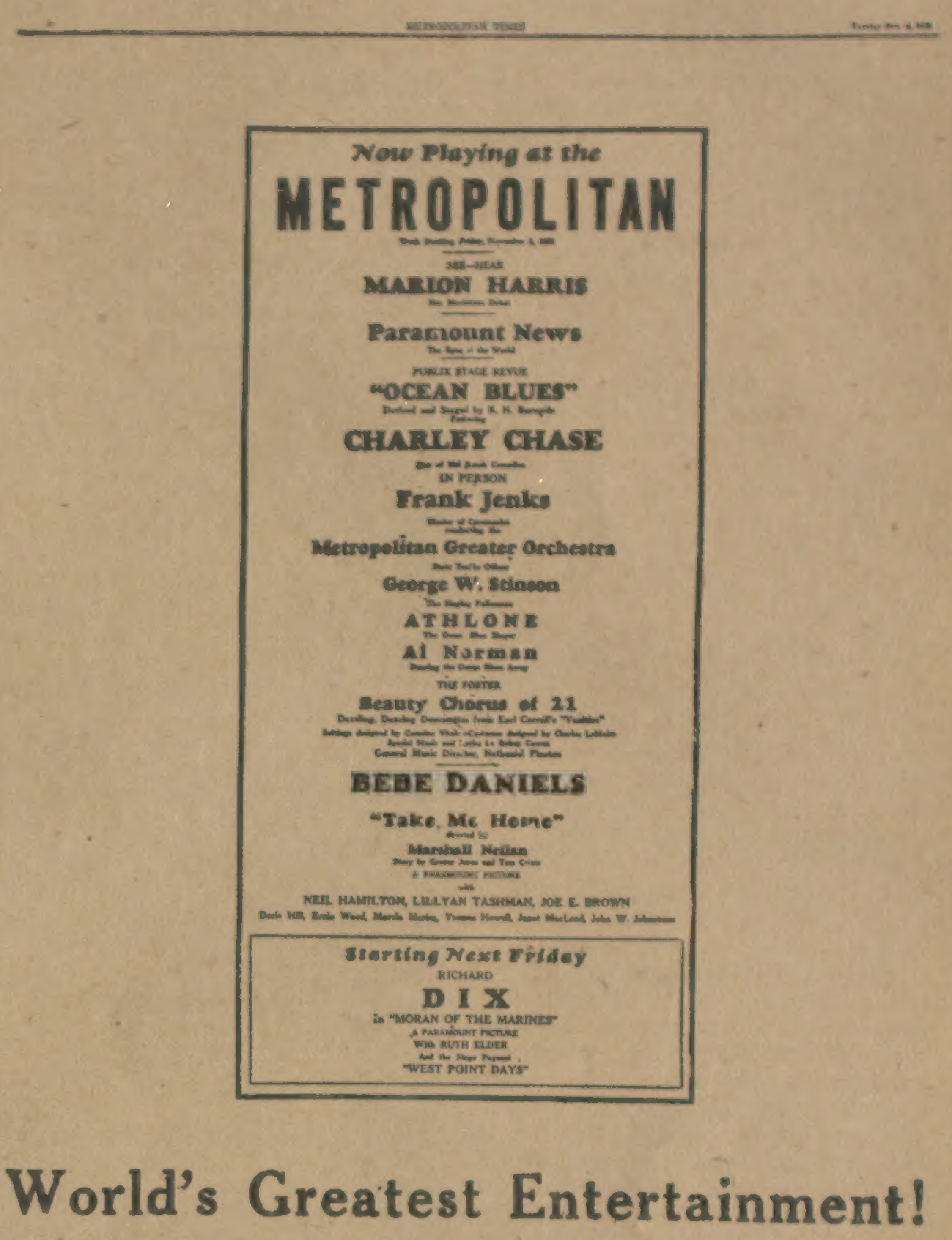
CHARLEY CHASE ALSO ROLLS UP BIG MAJORITY

TEN VOTES IN SMITH FAMILY

WAVE OF PROSPERITY TO FOLLOW ELECTION

MORNING SHOWS ARE POPULAR

METROPOLITAN THEATRE World's Greatest Entertainment on Stage and Screen


Now Playing at the

METROPOLITAN

SEE—HEAR

MARION HARRIS

Paramount News

PUBLIX STAGE REVUE

"OCEAN BLUES"

CHARLEY CHASE

IN PERSON

Frank Jenks

Metropolitan Greater Orchestra

George W. Stinson

ATHLONE

Al Norman

THE FOSTER

Beauty Chorus of 21

BEBE DANIELS

"Take Me Home"

Marshall Neilan

A PARAMOUNT PICTURE

NEIL HAMILTON, LILLYAN TASHMAN, JOE E. BROWN

Starting Next Friday

RICHARD

DIX

in "MORAN OF THE MARINES"

A PARAMOUNT PICTURE

With RUTH ELDER

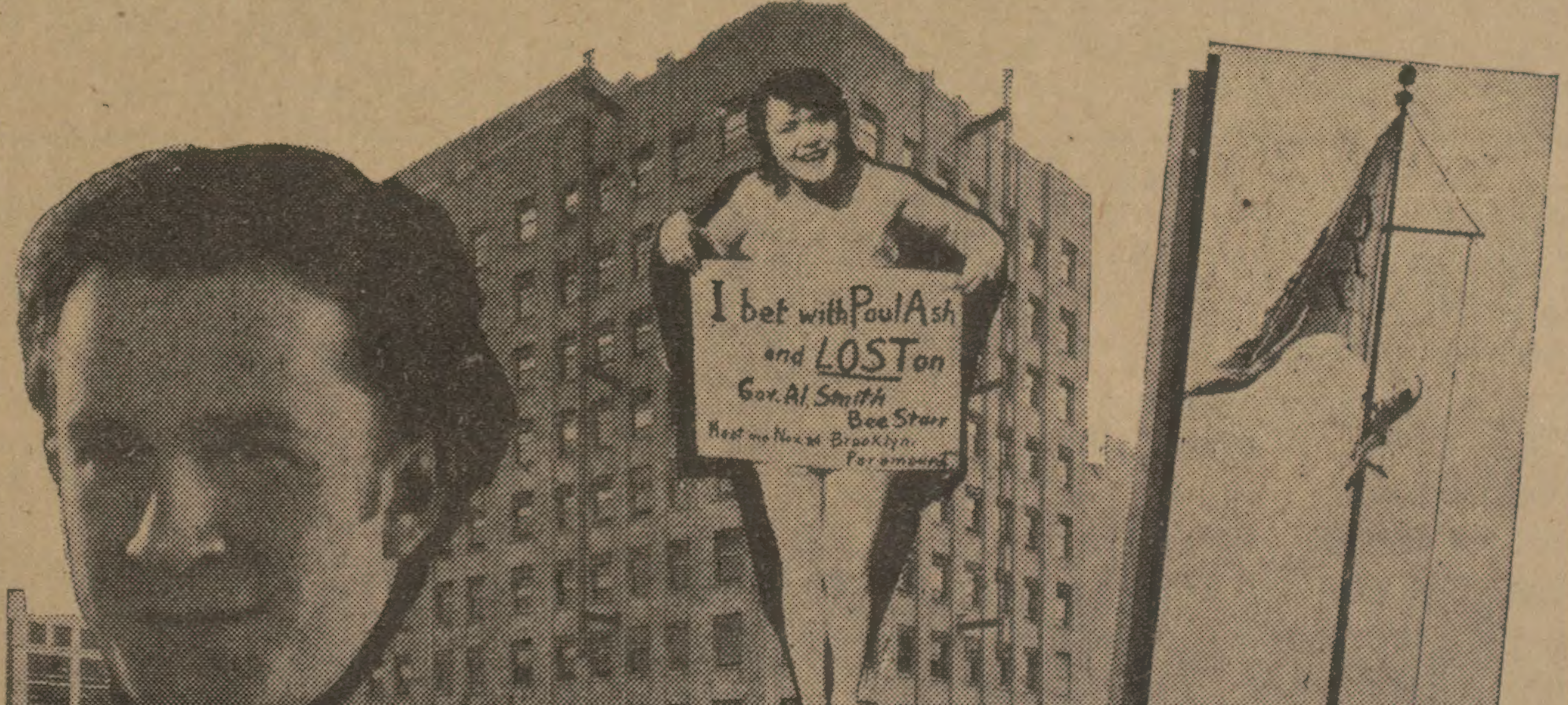
And the Stage Pageant

"WEST POINT DAYS"

World's Greatest Entertainment!

WON PAGE ONE WHILE LOSING BET!

A gag that introduced a new theatre to a lot of national attention, done by ye Editor.


I bet with Paul Ash
and LOST on
Gov. Al Smith
Bee Starr
Meet me Nov. 24 at Brooklyn Paramount

Pretty Miss Bee Starr, flapper acrobat, bet Paul Ash, the genial giant of jazz, that Al Smith would win. Since she lost, Miss Starr, clad only in her undies, had to climb the flagpole of the new Brooklyn-Paramount theatre which opens Nov. 24, with Ash as master-of-ceremonies. Miss Starr paid the bet, threw kisses to newspaper men, and wrote her name in lip-stick on the flagpole. Had she won, $500 would have been her prize. Anyway, Ash gave her a long-term theatrical contract, just to be a good sport with a loser. The new theatre, Ash, and Miss Starr are shown in the photos.

What to Call Them

We must be careful, explained Mr. Kent, not to refer to our all-talking shows as "Movietone" or "Vitaphone," which are the trade-marks of other companies. Refer to them merely as "Paramount All-Talking Productions."

Picture Builds Good Will

"Behind The German Lines," which follows "Wings" at the Rialto Theatre, New York, impressed everybody immensely. It is truly a wonderful version of Germany's side of the war, and its exhibition here will do much to engender international good will. A fine job was done with the cutting, editing and synchronization.

Sound News To Be News

The Paramount Sound News. Says Emanuel Cohen, will be made up of NEWS and will not be the magazine reel type that has heretofore been the only thing available in sound. Starting February 1st, there will be but one issue a week for the time being of our News, this to be a combination of sound and silent, as of course only prearranged happenings can be covered with the sound truck. This will be issued each Saturday.

ADLER FINDS LOST DIAMOND

Through the efforts of Asst. Manager Edwin Adler, of Keith's Georgia Theatre, Atlanta, Georgia, a four carat blue white diamond ring valued at $4,000 was found and returned to a grateful patron of the theatre.

When the patron discovered the loss, she notified the management and although every scrap of paper was searched in the trash cans, the vacuum cleaner reservoir emptied and the entire theatre thoroughly searched, no trace of the stone could be found. Two days later, Asst. Manager Adler determined to make a final search and found the stone lying close to a recess in the legs of one of the chairs.

JACKSON THEATRES IN PUBLIC EYE

More than 40 inches of free space, spread out over seven stories in the space of a little more than a week, was the means employed by City Manager C. T. Chapin of the Lyric and Marlowe theatres, Jackson, Tenn., of keeping his theatres in the public eye.

On October 9th, two stories appeared in the Jackson Sun, one announcing a benefit show for the Red Cross at the Lyric, and the other announcing the appointment of Junius Macon, Jr. as assistant manager at the Lyric. On October 11, a follow up story appeared stating that "The Lion and the Mouse" would be the feature for the benefit. Four days later, a report appeared that $128.50 was added to the benefit fund by the midnight show at the Lyric.

On October 18, the people of Jackson were informed that the Lyric theatre was provided with handsome new carpets. The next day, another story appeared announcing the postponement of a film for a dental benefit at the Marlowe to which all school children were to be admitted free. The daily paper also carried a story about the local scout patrol which were the guests of the Lyric Theatre the preceding night.

TROOPING WITH AL NO CINCH!

"Trouping with Al Smith on one of his barn storming campaign tours is something to look back on but not forward to," is the way John Bartone, Paramount News' political cameraman put it when he jumped on board the luxurious ballyhoo special for a second cross country swing of some six thousand miles.

"It is exciting traveling day and night with a man who may be the next President of the United States," explained Bartone. "Every stop we make is a fresh story and a story that has to be fought for among the shifty conditions of a new city and unknown circumstances. There is the keenest competition among the fifty news men on board the special train and then at each city that we stop at there are the local men that we have to buck.

"Every one on board the train is keyed up and jumpy to the last degree for there is no real rest until the trip is over. No one knows when a real story may develop.

DOWNS TWO BIG OPPOSITIONS

"To help combat the opposition of Hallowe'en," says Frank La Bar Jr., manager of the Strand Theatre, Ashville, N. C., "we advertised special Children's Performances beginning at 6 o'clock. These announcements were carried in the papers and special mats as well as cut-outs were used in our lobby telling of this feature. Special rates were made for children and we were thus able to increase our patronage both in regards to grown ups as well as children, which resulted in the best Wednesday's business since September 19th.

In regard to the situation on election night, announcements were carried in the papers and a special trailer was used six days in advance of election, also special display mats were used in our lobby advertising this service and calling attention to our public that we would furnish returns as long as they were available. Business showed 100 per cent increase over the previous Tuesday and a considerable improvement over the same day for several weeks back."

Two Free News Shots ! !

This night scene of the opening of the Omaha Riviera two years ago made the news columns of the rotogravures and was then sold as eye-catcher copy to an advertiser who had it printed again.

OFF TO BUFFALO

Dwight Brown, former organist at the Palace Theatre, Dallas, will replace Murtagh as feature organist at Shea's Buffalo, beginning his engagement at that theatre Saturday, Nov. 17th. Mr. Brown was in New York Nov. 1st, enroute to Buffalo.

"Interference"

By EDWIN SCHALLERT

Editor of The Los Angeles Times Preview and Special Correspondent of The Motion Picture News

Hollywood, October 24. (By Wire). —Possibilities for intimate drama in sound are amply demonstrated in Paramount's first all-talking picture, "Interference." This represents perhaps the most interesting effort to date to add the note of quality and class to synchronized development, presenting a melodramatic plot much above the average. The production discloses, in the work of principals and direction, exceptionally smooth and well-knit results.

"Interference" should attract especially a highly intelligent audience to the talkies. I listened to it in a new departure in recording, the double film method, which will be used at the Carthay Circle showing in Los Angeles. The film is also to be issued with disc recording. The double film recording, which means that sound is photograhed on a separate strip of celluloid from the picture, seems to have the manifest advantage of smoothness and quality. The voices of all the leading players, including Evelyn Brent, William Powell, Clive Brook and Doris Kenyon were remarkably natural. Miss Brent's voice records quite exceptionally.

Easy in action and filled with dramatic punch in well-tried situations, "Interference" holds magnetic interest. It possesses elements of pathos and clever character-building with a story that has a sustained appeal because it is so skilfully worked out.

Altogether, this appears as a marked step forward.
—Motion Picture News.

WHO'S WHO IN DE LUXE HOUSES

(Corrected to November 15th, 1928)

DE LUXE MANAGERS AND PUBLICITY MEN

Manager	Publicity Man	Theatre	City
E. T. Leaper	Home Office	Paramount	New York
Geo. Laby	Wallace Allen	Olympia	New Haven
Louis Lazar	Vernon Gray	Metropolitan	Boston
Vincent McFaul	C. B. Taylor	Buffalo	Buffalo
Ed. Smith	Frank Cassidy	Minnesota	Minneapolis
J. L. McCurdy	Lou Goldberg	Paramount	Brooklyn
John Carr		Hippodrome	Buffalo
Arthur Baker	Jack Shelley	Denver	Denver
Raymond Jones	Ted Emerson	Riviera	Omaha
Nate Frudenfeld	Lionel Wasson	Capitol	Des Moines
Ernest Morrison	Gene Finley	Palace	Dallas
M. K. Moore	R. E. Armstrong	Worth	Ft. Worth
Wm. O'Hare	Robt. Kelly	Texas	San Antonio
C. M. Pincus	Jack Williams	Metropolitan	Houston
L. S. Finske	Gail Lancaster	Alabama	Birmingham
Robt. Hicks	Jack Chalman	Howard	Atlanta
Monte Semon		Keith's Geor.	Atlanta
C. C. Perry		Newman	Kansas City
Louis Finske		Royal	Kansas City
Opens in February		Paramount	Toledo
Geo. Trendle	Oscar Doob	Michigan	Detroit
Spyros Skouras	Reeves Espy	Ambassador	St. Louis
Joe Fraser	Geo. Tyson	Indiana	Indianapolis
Maurice F. Barr	Gregory Dickson	Saenger	New Orleans
Gus Eysell	Ed Olmstead	Metropolitan	Los Angeles
Chas. Kurtzman	Robert Harvey	Granada	San Francisco
John Balaban	Wm. K. Hollander	Chicago-Tivoli	Chicago

LOEW HOUSES

H. P. Kingsmore	Junior McGeehan	Century	Baltimore
George Dumont	M. A. Maloney	State	Cleveland
E. J. Melniker	Chas. Winston	Ohio	Columbus
Livingston Lanning	Harland Fenn	Penn	Pittsburgh
Colby Harrison	Sam Rubin	Palace	Washington

FRONT PAGE ON ELECTION TIEUP

The Anniston Star carried a box on the front page for several days announcing showing of the election returns at the Noble Theatre, says city manager T. Y. Walker of that theatre, Anniston, Ala.

The Noble did twice the business it normally does. This was attributed to the showing of the returns.

Returns were flashed on a miniature screen using an indoor slide machine. This did not interfere with the picture and the method was liked by patrons.

MOTHERS OF 4 SEE "4 SONS"

Using the mother-sons angle Manager H. Kayes was able to hi the top center position on th front page of the local paper i connection with the showing o "Four Sons" at the Publix Templ Theatre, Houlton, Me.

The message appearing in th newspaper read, "Mothers Be Ou Guests—Through the courtesy o the Temple Theatre managemen the Pioneer invites mothers wit four sons as guests of the Templ during the two day run of th picture FOUR SONS. Any mothe and her four sons appearing at th box office either of the two days Wednesday or Thursday next wi be admitted free."

"See-Hear" Sound Film Advertising Gets Business Bureau's Attention

Warnings not to misrepresent in the advertising of sound pictures appear to have had little effect upon some exhibitors.

In Detroit within the past 10 days the Better Business Bureau has called upon misrepresenting exhibitors in that city as to the truth of their see and hear paid announcements.

The "See and Hear" phrase is being extensively employed in ads where but the sound exists, while there is advertising of "sound" being published where the sound effects are of the crude back stage sort.

In one instance an exhibitor playing a silent air picture used a shot gun effect for the exploding of the plane.

Ordinary phonograph disc records have been frequently utilized of late by either the ignorant or malicious exhibitor.

It's the first report of a Better Business Bureau ever giving attention to picture theatre advertising.

Wrongful billing by the self-centred exhib, usually an indie and often in important neighborhood houses, can only result not only with a loss of interest in sound pictures advertising through lack of faith in it, but with the utter loss of confidence by the local public generally in all of the picture business.

With Better Business Bureaus taking part, misrepresented advertising, for the good of the industry, might well be taken up by the Hays organization, distributors and their exchanges, to cover, local fields, and state exhibitor associations.

FILE THIS! IT WILL HELP PLAN PROGRAMS!

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Footage	Runn'g Time
	Sins of the Father—10 reels (non-syn)	Par.	7600	85 min.
	Waterfront—7 reels (syn.)	F.N.	6100	67 min.
	Trail of '98—10 reels (non-syn.)	Metro	8460	94 min.
	Manhattan Cocktail—8 reels (syn.)	Par.	6462	72 min.
	Taxi 13—7 reels & prologue (syn.)	F.B.O.	7100	79 min.
	The Outcast—8 reels (syn.)	F.N.	6650	74 min.
	LENGTH OF TALKING SHORTS			
	Warner Brothers Vitaphone			
2581	Jas. C. Flyn—The Ham What Am		630	7 min.
2669	Kitty Doner		645	7 min.
2663	Creole Fashion Plate		890	10 min.
2593	Meyers Hanford—The Arkansas Travelers		675	8 min.
2595	Dick Rich & His Melodies		875	10 min.
2592	Winnie Lightner—Broadway's Favorite		895	10 min.
2758	Ulis & Clark		780	9 min.
2759	Val Harris		730	8 min.
2746	Jane Green		870	10 min.
2750	Melody Girl		710	8 min.
2763	Beauty Shop		590	7 min.
	Paramount			
	Eddie Cantor		780	9 min.
	One Word		597	7 min.
	Metro			
A-8	Joseph Regan		367	4 min.
A-11	Odette Myrtle		860	10 min.
A-15	George D. Washington		780	9 min.
	Fox			
	News No. 51		1000	11 min.
	News No. 52		980	11 min.
	LENGTH OF NON-SYNCHRONOUS SHORTS			
	Tiffany			
	Gold		660	8 min.
	Castle			
	Down Hawaii Way		875	10 min.

TIE-UP TO HIS OPPOSITION

Manager C. Clare Woods ran up against stiff opposition when playing the Paramount Picture, "Beggars of Life," the second picture to be shown during Colorado Jubilee Month at the Publix Colorado Theatre, Pueblo, Colo.

The annual Shrine Revue was the stiff opposition referred to. It was practically a sell-out for three nights in a house of 2,200 seats.

Woods tied in with this opposition in the best manner possible by placing a board in the lobby of the auditorium carrying the title of picture, name of star, play dates and name of theatre.

Also, in one of the episodes in the Shrine show, two of the characters said, "You sing almost as well as Wallace Beery in BEGGARS OF LIFE."

Announcement of the picture, play dates and name of theatre were placed directly under the electric score boards at both newspapers where detailed play of the World's Series was being given.

ONCE A WEEK???

Dear Editor:

All I can say to you and to Publix Opinion after reading the latest issue, is "More Power to you both." The only thing wrong about it is that it should come out every week instead of every two.

It has more news, that is real news than any trade paper ever published. Its back page Editorials are what Educational pictures say, "The Spice of the Program."

By all means install in Publix Opinion, Mr. Barry's Manager's School Trainings. I had 11 days of it while with Saenger's and will say like I have always said, "It's the most wonderful lesson any man could ask for."

I don't think it would be a bad idea to print from time to time photos of some of the boys' fronts on some of the "Big" pictures and let us do likewise in getting some of the money their way.

I'm putting over (or should I say trying to) Columbia's one reel Foot-ball pictures with Drake College here in this way. First their School paper Ad-man is putting up throughout the College 15-one sheets and about 2,000 Heralds. I am putting out the same in all the sporting goods houses. I have issued a bet to the Coach of the Drake team which plays Missouri on my opening day of this series of pictures that IF his team trims Missouri the team comes, as my guest to see this particular show, BUT if he loses, he and his team come and PAY their way. He has accepted. I am also going to try and plant this crazy bet in the paper. It is going in the College paper this week. Will decorate my lobby with plenty of pennants, posters, etc., and should open to some extra good business.

That's all for this time—except that Song business is still "out."

Very truly yours,

A. SWANNE,
Manager Strand Theatre
Des Moines, Iowa.

Guessing Contest Helps Boost "Wings"

Manager A. L. Lashway used a new angle on a guessing contest to give further publicity to "Wings," playing at the Publix Colonial Theatre, Haverhill, Mass.

The Saturday before opening of "Wings" arrangements were made with an aeroplane pilot at the local airport to have a parachute jumper jump from the plane. Prizes were awarded through a newspaper hookup to the persons guessing the nearest height from which the jump was made.

'Every Seat Front Seat'

A slogan for sound and talking short pictures, not yet noted and which might prove staple, is:

"Every seat is a front seat with our sound pictures."

A CARD IN THE HAND DOES THE BUSINESS

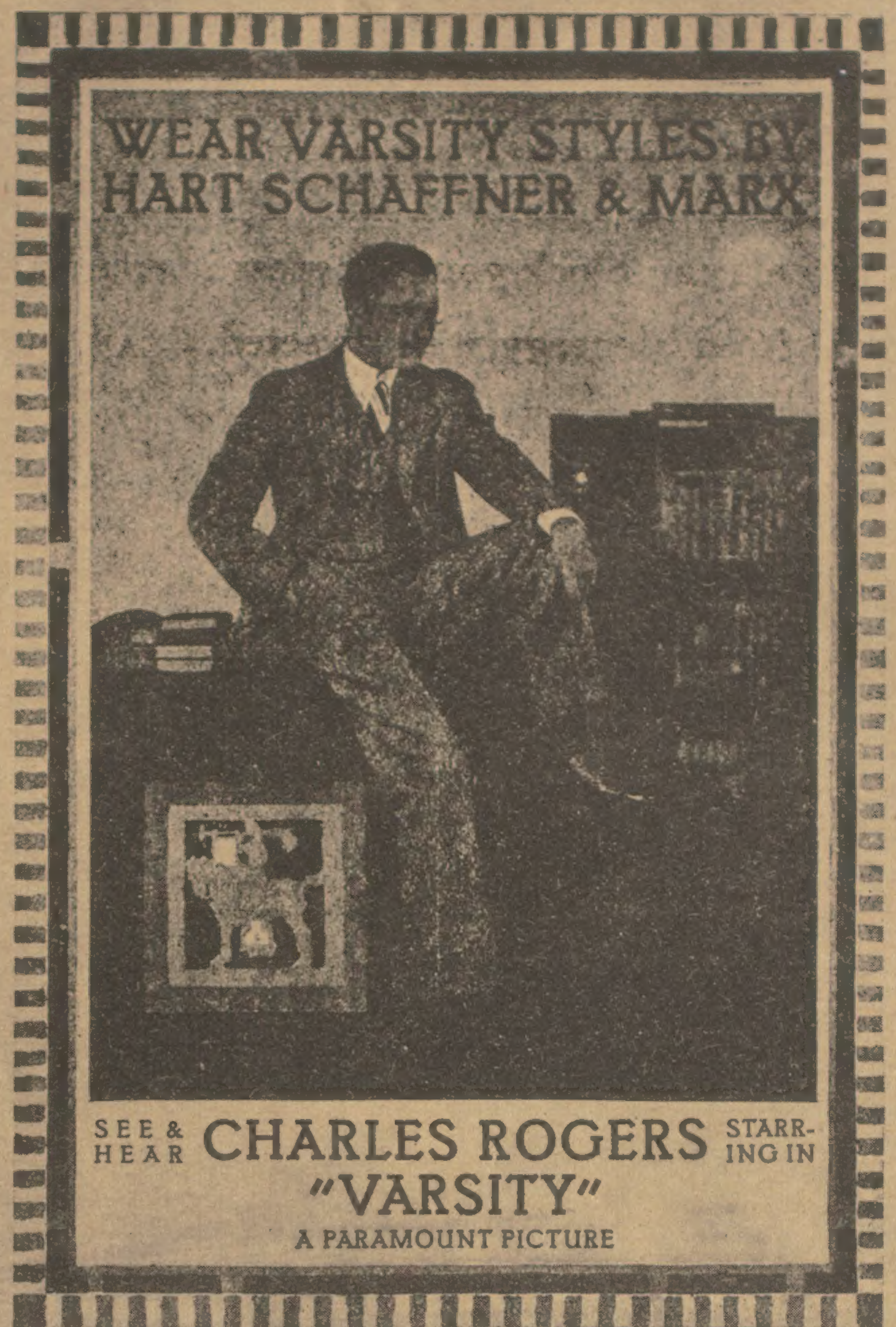
Cards welcoming visitors of the Southern Textile Exposition to the city and theatre were one of the many means used by city manager George L. Denton, of the Carolina Theatre, Greenville, S. C., to get and hold business.

The cards, with a cordial invitation on one side and the program on the reverse, were placed in all the key boxes in the various hotels of the city at 4:00 o'clock on the opening day of the Southern Textile Exposition, which is the largest in the South. As a result of this plan, the card, along with the key was handed to the guest. We considered this more effective and more beneficial than placing them in the rooms. "A bird in the hand is worth two in the bush" is our motto.

We also were successful in placing these cards in the 204 booths of the exposition. We are very confident that this helped our business considerably as this was the only advertising of any description done at the exposition.

Two three sheet cut outs of Al Jolson, reading "See and hear me after the game, Al Jolson in 'The Singing Fool,'" were placed just inside the entrance of the Furman stadium Saturday. A big crowd attended the game Furman vs. Wofford. No one could miss seeing these posters. Again we had the only advertising on display.

ONE OF FOUR TIE-UP WINDOW CARDS



The window cards distributed to Hart, Schaffner and Marx dealers throughout the country on the "Varsity" feature picture tie-up are probably the handsomest and most effective we have ever seen on a commercial tie-up. They are printed in three colors, size 17 x 25, and there are four different styles showing Charles (Buddy) Rogers in as many garments and poses. The distribution of the cards, various sizes of newspaper mats and other cooperative material is in the hands of Mr. C. W. Chapin, Advertising Manager of the clothing firm, at 36 Franklin St., Chicago, Ill.. Every theatre playing "Varsity" should tie up with the local "Varsity Clothing" dealer, and should sell him some heralds, scene photos for windows, etc., for this purpose.

USHER SCHOOL BEARS FRUIT

The first fruits of the Usher School which Manager John D. Howard of the Rialto Theatre, Omaha, has been conducting for the past few weeks were realized when Richard Speigle, one of the ushers, was inspired to arrange a tie-up on his own initiative with the leading cab company in Omaha to advertise the Warner Brothers picture, "MIDNIGHT TAXI."

Manager Howard comments: "A tremendous interest has been taken by the ushers and some splendid stunts and tie-ups have been arranged on coming attractions."

FRUDENFELD'S BIG BROWN DERBY CONTEST

Manager Nate Frundenfeld, of the Capitol Theatre, Des Moines, Iowa, got the people around town talking about his shows by means of a brown derby idea. He arranged a series of band contest numbers each week in which, after the band has played a verse and a chorus of a hot tune, five different men in the band play the chorus in as jazzy a fashion as they know how. The master of ceremonies holds a brown derby over the heads of the contestants and the applause of the audience decides the winner who wears the brown derby for the balance of the show.

In order to carry out the idea of the weekly Brown Derby number, little cardboard derbies of that color were presented to the patrons upon leaving the theatre. The slogan, "You Win The Brown Derby" became popular about town, much to the delight of all the Democrats.

Forecasting Another Mighty Winner—

RICHARD ARLEN — CLIVE BROOK — FAY WRAY — NOAH BEERY — THEODORE VON ELTZ

We give you herewith the inside information on what we both know and believe will be the gloriously outstanding picture of 1929. Its title is "The Four Feathers."

It has more to it in advance than any picture you can name. For twenty years it has been a steady seller as a novel wherever the English language is read; it already has a magnificent cast, as shown above, and many more names will be added; its exteriors and its marvelous animal sequences were filmed in Africa by Cooper and Shoedsack, the immortal filmers of "Chang.". And it has a story! Ye gods, what a story!

Here in one film we will have the epic heroism of "Beau Geste," the genuine, authenticated jungle realism of "Chang" and a wealth of other features woven into a dynamic drama of courage and sacrifice that will make "The Four Feathers" for Nineteen Twenty-nine what "Wings" was to this year, "Chang" was to last year, and "Beau Geste" to the year before.

We are starting in to publicize it right now. We want you to do the same! We want you to get behind "The Four Feathers" with all of the verve and the zeal which have contributed to the great successes in the past. We pledge everything that we are and ever hope to be that "The Four Feathers" will be an astoundingly fine picture: we believe in its greatness implicitly, and we want you to do the same.

YOU HAVE THE
MERCHANDISE!
SELL IT!!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE!
SELL IT!!

Vol. II Publix Theatres Corporation, Paramount Building, New York, Week of November 24th, 1928 No. 39

Laggards and malcontents can block your progress if you don't brush them aside. YOUR important problem is YOUR progress! Insure it with energy well directed. —SAM DEMBOW, JR. Executive Vice President, Publix Theatres.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION
SAM KATZ, *President*
A. M. BOTSFORD, *Dr. Advertising* BENJ. H. SERKOWICH, *Editor*
Contents Strictly Confidential.

"SMILE"

To have a face that can't smile is about as bad as having a cigarette lighter that won't light. Besides being washed, shaven, slapped and punched, a face has many other uses, one of the most important of which is smiling. Did you ever stop to think that it takes about 53 muscles in your body to produce a smile, whereas it takes something like 135 muscles to bring out a frown on your face. That's probably one of the reasons why pessimists are always too tired to smile, and on the contrary jovial people are always grinning and beaming with cheerfulness. And another thing; do you know that it's the fat person who keeps smiling and that it's the weaker and dried-up individual who never grins and acts happy. Of course, you don't have to get fat in order to smile, or you won't get exceedingly corpulent if you do so, but certainly you cannot lose any weight by being joyful. At any rate, smiling is an asset and nobody will ever tell you to stop grinning because the world likes jolly people.

* * * *

REPUTATION

The man who builds and the man who buys are both beneficiaries of a good reputation. To the one it is a continuous spur and an incentive—to the other the strongest of all guarantees that what he buys is worthy. We sometimes speak of winning a reputation as though that were the final goal. The truth is contrary to this. Reputation is a reward, to be sure, but it is really the beginning, not the end of endeavor. It should not be the signal for a let-down, but, rather, a reminder that the standards which won recognition can never again be lowered. From him who gives much—much is forever after expected. Reputation is never completely earned—it is always being earned. It is a reward—but in a much more profound sense it is a continuing responsibility. That which is mediocre may deteriorate and no great harm be done. That which has been accorded a good reputation is forever forbidden to drop below its own best; it must ceaselessly strive for higher standards. If your name means much to your public—you are doubly bound to keep faith. You have formed a habit of high aspiration which you can not abandon—and out of that habit created a reputation which you dare not disown without drawing down disaster. *There is an iron tyranny which compels men who do good work to go on doing good work. The name of that beneficent tyranny is reputation.* There is an inflexible law which binds men who build well, to go on building well. The name of that benevolent law is reputation. There is an insurance which infallibly protects those whose reason for buying is that they believe in a thing and in its maker. The name of that kindly insurance is reputation. Choose without fear that which the generality of men joins you in approving. There is no higher incentive in human endeavor than the reward of reputation—and no greater responsibility than the responsibility which reputation compels all of us to assume. Out of that reward and out of that responsibility come the very best of which the heart and mind and soul of man are capable.

—From a Magazine Ad.

MUCH OBLIGED!

Mr. Sam Dembow,
Publix Theatres Corp.,
New York City.

Dear Mr. Dembow:

Enclosed is circular letter we sent our managers some few days ago. We have been holding this pending definite decision concerning Florida's contribution to this publication.

We will start the weekly letter idea—sending in information about the different theatres—immediately; and rest assured we keenly appreciate the value of PUBLIX OPINION.

Best wishes,
Yours very truly,
Jesse L. Clark.

All Managers,
Florida Theatres—

Gentlemen:

"PUBLIX OPINION — the voice of the organization."
—Sam Katz.

Please read carefully announcement signed by Mr. Katz on page one of PUBLIX OPINION, issue No. 34. This paper is very essential, and we should make every use of its pages. A "Questions and Answers" department is to be established to interchange ideas. This will be of tremendous help in solving some of the small problems each manager encounters daily.

Send your suggestions, questions, etc. either to this office to be forwarded, or direct to Mr. Benj. H. Serkowich, Editor. Any information or novel stunt you think other managers would be interested in, please send it along also. This is our publication. Let's see that "the voice of the organization" does some talking for Florida.

Best wishes.
Yours very truly,
Jesse L. Clark.

REAL ESTATE TIE-UP WITH CLARA BOW

An original stunt was pulled by the advertising department of the Texas Theatre last week when the screen attraction of Clara Bow's "The Fleet's In!" was shown. A tie-up was arranged with a local real estate firm, which was to open a new model home in one of the suburbs, designating the house as a Clara Bow Hacienda.

Arch Reeves, West Coast Studio Director for Paramount, arranged for Clara Bow to send the builder a congratulatory telegram. This telegram, together with a cut of Bow, was used in the opening ad in the Sunday edition of all local newspapers in addition to ads from fifteen contractors and builders, congratulating the builder on the Clara Bow Hacienda.

Three thousand souvenir postcards of Bow were given to visitors at the home on its Sunday opening and a one sheet was placed in the lobby of the Texas, calling attention to the fact that Clara Bow was the first movie star to have a home in San Antonio named for her. Good results were obtained from this stunt and a more than ordinary amount of newspaper publicity.

"WHIRLING AROUND THE PUBLIX WHEEL"

Effective October 15th, Mr. Walter J. Price has been appointe manager of the Riviera, Knoxville.

Mr. Elmer Levine succeeds Mr. M. K. Moore as City Manage at Ft. Smith—with Mr. Schmidt assisting at the Joie Theatre and M Drye assisting at the New Theatre.

Effective October 22nd, Mr. Jack Hodges has been appointe manager of the Florida, Daytona.

Mr. James Cartledge is the manager of the Fotosho, Miama. Th is in effect since October 7th.

Effective immediately Mr. M. K. Moore, city manager at Fo Smith is transferred to the Worth Theatre, Ft. Worth as manage of that theatre. Mr. R. B. Jones' assignment will be forthcomin within a few days.

Effective immediately Mr. J. N. Macon has been appointed manager of the Marlowe, Jackson.

Effective October 22nd, Mr. E. O. Adler has been appointed manager of the Strand, Tampa.

Effective October 22nd, Mr. Earl M. Holden has been appointe Acting City Manager at Lakeland

Johnny Winters, formerly organist at the Denver Theatre, Denver, has been assigned to the Capitol Theatre, Cedar Rapids, Iow replacing Edgar Stone.

Ken Whitmer, stage band leader at the Fort Armstrong Theatr Rock Island, has been replaced by Oscar Rennie, a local boy.

The Kettler, West Palm Beach, opened Saturday, November 3r

The Riviera, Knoxville, opened November 5th. Mr. Walter Pric is managing this house, as previously advised.

Dwight Brown, former organist at the Palace Theatre, Dalla replaces Henry Murtagh as feature organist, at Shea's Buffalo Theatre, Buffalo.

Henry Murtagh closed at Shea's Buffalo Theatre after the la performance on November 16, and proceeded immediately to Ne York prior to his opening as feature organist at the new Brookly Paramount on November 24.

Mr. Raymond Jones, formerly manager at the Worth, Ft. Worth has been transferred to the Riviera, Omaha., His services at th Riviera will start as of November 11th.

Mr. Wm. S. Scott has been appointed assistant manager at th Rivoli Theatre, New York, succeeding Mr. Pennock. Mr. Pennock' assignment will be forthcoming.

Mr. E. J. Mathews, manager of the Rialto, Lowell, is managin the Strand, Pittsfield as of November 3rd.

We are subleasing the Grand, Macon, to Mr. E. A. Scott fo stock and road shows. The lease commences November 19th bu the Lessee has the option, on the payment of the weekly rental i advance, to open on November 12th.

Mr. John Nylen is relieving Mr. J. J: Dempsey of the Stran Dorchester, for one week, beginning Sunday, November 4th, whil Mr. Dempsey is on vacation.

The installation originally intended for the Palace, Lakeland, fo November 26th, has been transferred to the Polk Theatre, Lakelan same date. There will be no installation in the Palace.

Mr. Paul Shay has been appointed manager of the Feder Theatre, Salem, succeeding Mr. A. J. Hamilton.

Mr. A. J. Hamilton, formerly of the Federal, Salem, has bee appointed manager of the Rialto, Lowell, as of November 3rd.

Effective November 12th, Mr. R. E. Slents, present manager at th Rialto, Denver, is being transferred to the Colorado, Pueblo, and wi manage this house.

We have sub-leased the Bijou, Savannah to Mr. Homer Miles an Anne S. Darby, for a period of 6 months commencing November 19th This house is to be used for stock only—no pictures or vaudeville.

Effective November 12th, Mr. C. Clare Woods, present manager the Colorado, Pueblo is transferred to the Rialto, Denver. Mr. Wood will manage the Rialto Theatre.

We have sub-leased the Bijou, Chattanooga, to Mr. Lester A. Smit to be used strictly for stock or road shows—positively no picture This deal is effective November 12th.

The following policy is in effect at the Bijou, Woonsocket sinc October 28th: Four acts of vaudeville, first run—second choice feature; comedy, silent news.